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Montreal

Weldon case continues; CAUT in the act again

by Albert Nerenberg

For the second time this month, the Canadian Association of University Teachers (CAUT) was on campus to investigate the grievance of a McGill professor.

The CAUT board of inquiry is looking into the circumstances surrounding the decision taken by the McGill Senate to reprimand Economics professor Jack Weldon for the distribution of allegedly confidential documents. Last month the CAUT was on campus investigating the case of Dr. David Mandel, formerly of the Department of Political Science.

Weldon's case against the University goes back to 1978 when Professor Antal Deutch was allegedly promoted to rank of full professor without consultation with the department. Acting on the belief that normal procedure was being bypassed, Professor Weldon along with then-chairperson of the Department of Economics Athanasios Asimakopulos circulated a series of documents pertaining to what they described as a "subversion of normal procedures."

As a result of their release of the documents, Asimakopulos and Weldon were reprimanded in a report of the Senate Committee on the Disclosure of Information.

Chairman of the CAUT board of inquiry, Professor Bernard Adell, Dean of Law at Queen's University, spoke to Weldon and Principal David Johnston concerning the issue last week. Adell will be reporting to the academic freedom committee of CAUT.

Principal Johnston was unavailable for comment.

Professor Weldon lodged the complaint with the CAUT in 1978 against the actions of the University Senate and the Senate Committee on Disclosure of Information.

According to Weldon the University took unlawful action when it held an investigation into his behavior and ethics without him being present at the hearing.

"Obviously I was not permitted to defend myself by either the senate or its committee and by that fact alone the lawlessness of the findings on my conduct is established."

Weldon is asking for the quashing of the Senate proceedings on his case and the publication of an apology from the University as remedies to the problem.

According to Weldon, "The issue has placed this University in a very unacademic position, that is, living with lawlessness."

"I suppose there are many people who wished that none of this ever happened."



This great moment in wall murals portrays the synthesis of three mass movements over the next two days: Today at 4:00 p.m. in Union 301 students will be demo-ing against cutbacks; Friday at 3:00 more students will be demo-ing and removing their bank accounts from the Sherbrooke St. Bank of Montreal branch to dramatize the divestment campaign; and Friday afternoon on lower campus the Daily Dialectics meet the Plumbers Pot in the grid battle of the millenium.

RAEU:

StudSoc holds fees

by Peter Findlay

The Students' Society has decided to withhold the full payment of its fees to the Regroupement des Associations Etudiantes Universitaires (RAEU) in an effort to renegotiate what student councillor Colin Tomlins described as an "inadequate and unfair" fee structure.

At a council meeting held last week, Students' Society decided to pay one-quarter of its fees now with another quarter to be paid on January 1. Payment of the remainder will be withheld until RAEU has satisfied council's demands for a more equitable fee structure.

At the present time McGill pays 35.5 per cent of RAEU's fees while making up only 14.1 per cent of those students represented by the organization.

"Under the present system there are three universities — Université de Montréal, Laval, and Université du Québec à Montréal — which are profiting from the present structure," said Tomlins.

"Together they are the first, third, and fifth largest universities in the province and yet they pay only a minuscule part of the RAEU fees."

According to Students' Society VP External Paul Smith, council's decision to withhold payment could result in the loss of voting rights at the next RAEU meeting in Hull, Quebec.

"We don't know if we will have voting privileges at the next RAEU meeting in Hull and there could be quite a heated discussion when we arrive," he said.

"Council is basically being belligerent in withholding its fees and unless you maintain your

status and work from within you'll never get anywhere... even the most dedicated anarchist knows that."

Tomlins, however, maintains that withholding fees is the only possible way for McGill to renegotiate its present fee structure.

"If we don't withhold our fees we won't have any bargaining power and we won't be able to equalize payments within the organization," he said.

When asked about the potential loss of voting rights suggested by Smith, Tomlins said that he was unaware of such a possibility.

"Paul's (Smith) problem is that when it comes to anything outside of external affairs he doesn't care and if it has to do with external affairs, he doesn't know," he said.

"There's an apparent breakdown of communication between Smith and RAEU."

Tenants' group revived

by Heather Tisdale

The McGill Tenants' Rights Group has been dormant for a month but plans to return with some information tables and a survey.

"So far, our biggest problem has been that of manpower," said Carina Umali, one of the organizers of the group. The McGill Tenants' Rights Group was started in late August.

"I realized that tenants' rights was an implicit part of my campaign last spring," said VP External Affairs Paul Smith.

"Legal aid showed a lot of interest in the cause, since one-third of all their cases are tenants' cases," said Smith.

Nov. 20 protest

Students take on cuts

by Peter Findlay

The campaign to fight government cutbacks in educational funding received a major boost yesterday as all four of Montreal's universities announced they will be mobilizing for a November 20 demonstration.

Government funding for post-secondary education in Quebec is facing major reductions under the provincial government's new policy of balancing university budgets by 1984-85.

According to Students' Society VP Internal Keith Hennessy, next Friday's march could be one of the biggest demonstrations of student opposition to the cutbacks in educational funding this year.

"Students from the Université du Québec à Montréal (UQAM) will be holding a general assembly tomorrow and I'm trying to encourage as many other students as possible to follow their example," he said.

"This could signal the beginning of organized opposition in Quebec to the draconian cutbacks that are being effected across the board in not only education, but the entire public sector."

Originally beginning as a McGill demonstration, the organizers of the march at McGill have now decided to broaden it to include as many student groups as possible.

Commenting on the enthusiastic response received from other Quebec universities, Students' Society VP External Paul Smith said, "This is more than encouraging, considering how pressed for time everyone is at this point in the year."

At the present time both the Arts and Science Undergraduate Society (ASUS) and the Law Undergraduate Society (LUS) are actively lobbying for support for the march.

LUS President Campbell Stewart has already prepared a flyer outlining the effect cutbacks will have on McGill in the near future and ASUS President Tim Richards is currently in the process of rallying support in the arts and science faculties for the march.

According to Hennessy, this is just beginning.

"Both the law faculty here at McGill and the student association at UQAM will be holding general assemblies before the march and I expect more to follow suit once the word begins to spread."

The march will begin at McGill's Roddick Gates and proceed to Premier René Levesque's Montreal office on Dorchester. Today Hennessy and Smith will be holding an open meeting to plan strategy for next week.

Wheel world in metro

by Kip Tetley-Jarvis

Wheels are free to roam the underground of our fair city, thanks to the trailblazing efforts of Bicycle Bob Silverman and his hardy pioneers at Le Monde à Bicyclette.

Le Monde, a persistent spoke in the side of Montreal Urban Community Transport Commission chairman Lawrence Hannigan, has discovered that bicycles can be taken on the metro, contrary to an earlier Hannigan edict.

"The police will tolerate cyclists

on the metro," said Silverman. "Ticket collectors have been given the right to allow cyclists on the metro. It's a tacit agreement with Hannigan."

Silverman and three others rode the metro from Berri-de-Montigny to the Longueuil station without incident. Bicycle access to the South Shore via metros has long been the hub of Le Monde's protests to Hannigan.

"We've had three days experience," said Silverman. "Some times ticket collectors don't understand, but if you explain its okay."

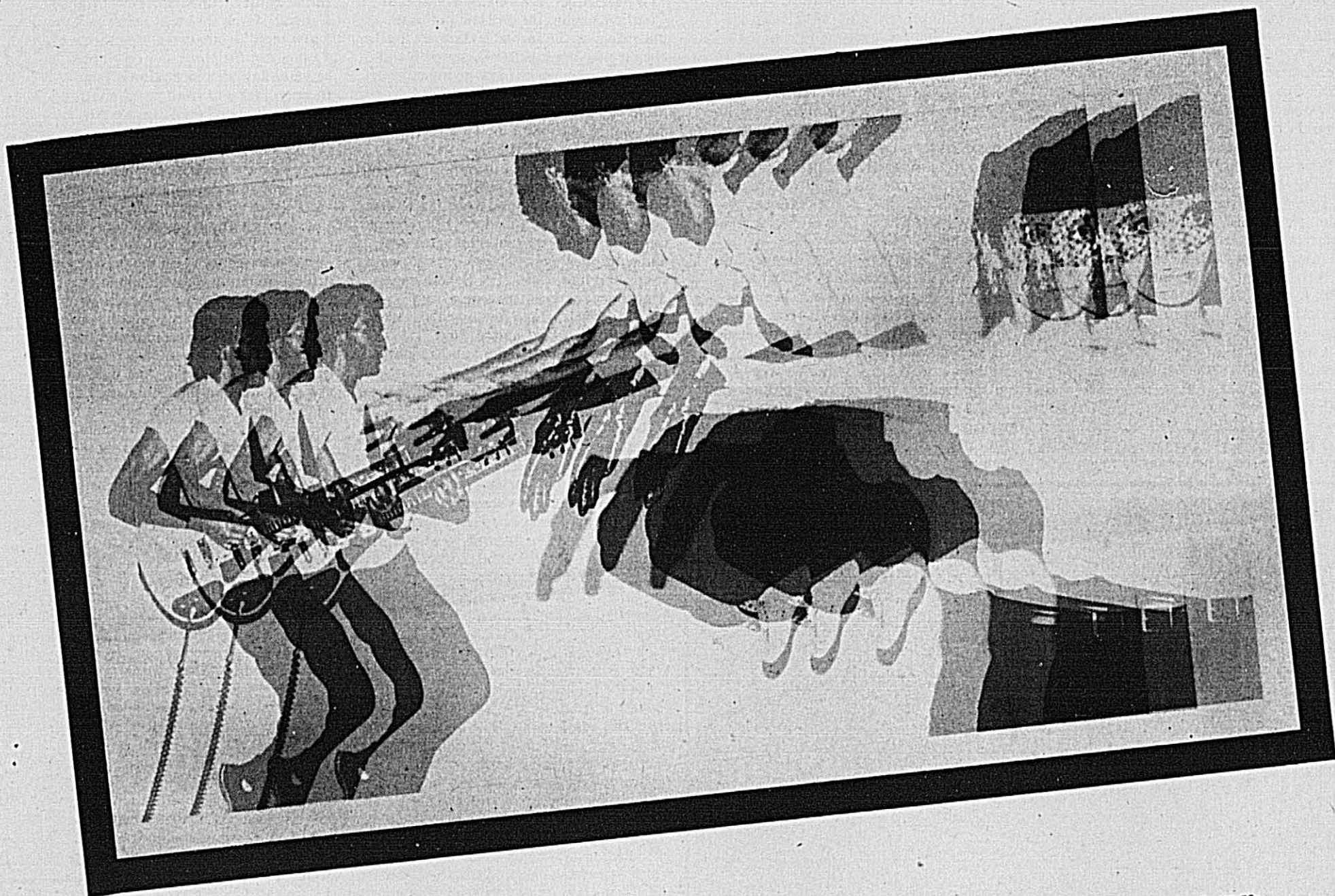
Silverman asks cyclists who take their bikes on the metro to phone Le Monde and report successful trips. Silverman believes that a list of bikers who have used the metro could be useful if Hannigan decides to ban bikers in the still of mid-winter.

Silverman also had handy tips on biker etiquette when using the metro. Said this Amy Vanderbilt of the cycle set: "You should take your bike down the stairs, not the escalator, and use the rear car only for bikes."

McGill student Skip van Oorschot, interviewed outside the Union after debarking his Schwinn, was thrilled by the news. "At last I can take the fins off this baby," he said. "That River St. Lawrence, she's might cold. Now my Schwinn and I can travel to Longueuil with dignity on the metro."

WELCOME...EVERYONE WELCOME... EVERYONE WELCOME

THE WEEKLY



Jungle Dance

Pearl Eliadis

What comes to mind when someone mentions "oranges"? Idyllic family breakfasts? Anita Bryant? Well, Edouard Lock is here to change all of that. By juxtaposing that fruit we know and love with unusual contexts and visual imagery, Lock has created yet another startling choreography destined to change our perceptions and preconceptions.

Originally from Casablanca, Lock has studied with Lawrence Gradus, Les Grands Ballets, Hugo Romero, Nouvelle Aire, and with Nora Hemingway of Le Groupe de la Place Royale, to whom he credits his greatest artistic influence. It is partially due to Hemingway, he says, that his technique cannot be pinned down to one specific school. She transferred her passion for dance to him, but not her particular style, and Lock has always placed his individuality on a high level of priority.

Lock's original training was in film, and the cinematic influence is still highly visible in his choreography. He edits and layers movement and visual imagery on bodies much as he used to do in

film. Precision and control are essential to Lock's work, although that is certainly not the first impression one gets. Movement that appears highly improvised and haphazard at first glance is actually carefully planned, with a particular direction in mind. Lock's dancers illustrate this point well — jumping shimmying and lifting each other with what seems to be total ease and spontaneity. But look carefully, and a particular line of the foot, tilt of the pelvis or particularly precarious balance tells a story of strong technical precision and background.

Lock's last piece, "Lily Marlene in the Jungle", took Montreal dance audiences by storm. The complex interrelationship of visual images and movement forms was woven together with bizarre sequences of dancers painting on T-shirts, walls and floors, writhing in a sandpit, but at the same time, working with conventional dance structures like the classical pas de deux.

The audience is attacked, surprised, shocked, and rarely understands. But Lock is not interested in understanding, at least not in the classical sense. He

wants to make us think, to re-evaluate what is traditionally considered dance, to come away with a vivid image of his piece. He rarely fails.

Paradoxically, Lock considers himself a conservative person. He does nothing for the sake of innovation. Everything must have a particular logical sequence, and he will attempt only what he feels comfortable with. That doesn't mean, though, that the audience has to be comfortable with it. Certainly, Lock's idea of what is conventional is not a general norm. Nor should it be, and nor, I daresay, would he want it to be if the only reason is conventionality per se.

Lock emanates an almost mystical peace and fluidity of mind and body that is in curious contrast to the frenetic energy and pace that some of his movement sequences generate. But, no matter. Dance is irrational, says Lock, and explanation not what he wants to impart in his dance.

Catch his latest work, "Oranges" on Nov. 14-15 at the Museum of Contemporary Art (Cité du Havre) at 1:30 p.m. and Dec. 9-20 at Conventum, 1235 Sanguinet (284-9352).

Gehen Sie auf historical Disneyland

S. Krolak

Syberberg's *Hitler* cannot fail to make an ineradicable impression upon the initiate. One is overwhelmed by this film's powerful intellectual conviction, the density of its allusive fabric, and its accomplished, radical cinematic technique. One is successively impressed, repulsed, affronted, bemused, and frustrated by this work, which makes no secret of its desire to destroy all preconceived ideas about art, politics, and society. *Gesamtkunstwerk* is surely no ironic designation for such a comprehensive and supremely self-confident work of art.

We find an answer to the question, "Who — or what — was Hitler?" in the film's title. The entire Hitler phenomenon is seen by Syberberg as Germany's greatest film: "I was and am the end of your most secret wishes, legends, and the realization of your dreams," Hitler tells us. It is no surprise then, that the central image in the film is not Hitler, but the Black Mary of Thomas Edison — the first cinema — enclosed in a crystal ball.

Cinema is the art of the masses and of democracy in the twentieth century, and Hitler is the era's greatest "star", his is the "Greatest Show of the Century", and his legacy the inevitable danger of mass culture: "never was one man so beloved and so despised... never was so much

projected into one person by so many; and so it concerns us, all of us."

This then is a film about the soul of Western Man, and in the prologue, Syberberg chronicles our century in biblical terms: the revolutions which promised happiness as their end left us unsatisfied, our sacrifices went unrewarded — yet one came who promised us that greater sacrifice and faith are the keys to redemption, that "he who sacrifices is chosen". We follow, as an entire nation followed. But this greatest of blood sacrifices brought not God, but a "twilight of the gods" without gods: "The mountain burn, the trees disappear from the earth, the rivers evaporate, the moon falls, and in the end the entire Earth-sphere is consumed by fire." This film is the allegorical representation of the downfall of a great democracy.

Syberberg, in a radically new medium, forcefully propagates the ideals of a conservative revolution which hearkens back to the writings of Nietzsche, the German existentialist poets and dramatists of the first two decades of the century, or to the visionary poet Stefan George. All maintained the primacy of a spiritual and creative elite, each in his own way, and strictly rejected the superficial approach to life seemingly inherent in the coming mass culture. For Syberberg, the Hitler

phenomenon reflects many of the negative aspects of this culture. As Hitler says, "What can I do about the fall of standards and the immeasurability, the cruel horror which technology gave to me? Yes, I am the bad conscience of the democratic system, 'perverse', as you say today".

We see Hitler in a variety of roles: as Charlie Chaplin, the pathetic political underdog; as the surrealist/futurist rug-chewer who appeals to the clownish and irrational in us; as the law-giving cowboy of Karl May's novels; even as John Milton's Satan, a figure who will dare to do what no one else will. To a certain extent, there is, so Syberberg tells us, a "little Hitler" in all of us, both then, when we were seeking grand solutions and passion in life, and now, when the Hitlerite perversion of German culture has rendered our creative powers somewhat irrelevant, and entrapped us within the "mass" which swept him into power. For Syberberg, democracy, on both conceptual and practical levels, is the fundamental "spiritual error" of our century: "Mediocrity lives, freedom and equality for the international mean."

This is no new message, to be sure; the key to its effectiveness lies in the eloquence — verbal, musical, and visual — of its elucidation. *Hitler* is a multimedia presentation of epic length, but on an intimate level. Its four main chapters are divided into numerous scenes, mostly in the form of monologues or visual allegories with narration. The operatic sets use mists, lighting, and backdrops effectively to define the dramatic atmosphere — the characters consist of a small ensemble of actors and hundreds of dolls and mannequins.

On the backdrop-screens are projected key thematic images which make even more dense the already complex allusive fabric; for instance, we see Gustave Dore's Satan expelled from Heaven while dolls discuss the daring Hitler; the lost paradise painting of Ludwiz II fills the screen during a biblical monologue on the fall and rise of the German people and Hitler as the prophet of sacrifice and reward. Simultaneously, we are challenged with the introduction of a complex sound montage which interweaves radio dispatches from the Hitler years, monologues of dialogues beneath the primary narrative, and music. Many of these juxtapositions approach and surpass the brutally macabre: suspended by a rope about the neck swings the charred body of Joseph Goebbels entwined with that of Eva Braun-as-sex-doll before a backdrop of Albert Speer's monumental city of the future, and over the BBC radio report of the bombing of Hiroshima.

Music is the apotheosis of the Syberberg film aesthetic. Wagnerian *leitmotifs* develop fully the character of Hitler. We hear the prelude to Parsifal and recognize

Hitler as the redeemer of his nation through the recovery of the "Grail", the Völkisch pre-industrial paradise. In the excerpts from Rienzi we see Hitler as the people's tribune (complete with Roman toga) betrayed by vested interests, misunderstood and deserted by the masses, in the midst of Imperial ruins. Siegfried's Funeral March shows us Hitler and the "new man" while the closing theme of the Twilight of the Gods — in the opera representing the redemption of man through love and freedom — confronts us with the irony of the Hitlerian Armageddon, the destruction of western man through democracy and freedom. "See what we have made of our freedom and ourselves: soul-less dwarf-men in the dead plastic shell of an empty puppet's face... Freedom without a human countenance."

Hence, Syberberg's reflection on the past becomes an editorial on the present and "a projection into the black hole of the future." Hitler has actually won. Violence and torture, political repression, racism and genocide are present around the world, as contemporary governments have inherited Nazi methods. And over all of this rules a commercial, touristic banality which alienates man from his own horror; Hitler asks his interviewer cynically, "Out of 56 days on a circumnavigation of the world, Thor Heyerdahl abstained from washing on 43 of them: is this the world you set over against mine?"

Contemporary Germany, the twin colonies of Eastern and Western powers, know only corruption and decay: the "cultural hell" of the East zone is "that sad inheritance with the dark functionary face" and ideological constrictions, while in the West, all art has been prostituted in the marketplace, and plans are even underway to turn Hitler's Berghof into a "historical Disneyland in the mountains."

While his negative critique of contemporary bourgeois democracy provides no practical solutions to the problems raised, we must necessarily see his vision of a cultural elite as an aesthetic ideal, not political re-orientation, but a rejection of politics and political democracy in favor of an almost religious conception of brotherhood and love. Hence, the use of Beethoven's 9th Symphony and hence the closing title: "and even in I firmly believed that I could move mountains, but did not have love, I would be nothing."

It is this strength of conviction which carries the film beyond its severe historical and political shortcomings, and forces one to reassess one's own judgement of Syberberg's ferocious attacks on his intellectual opponents. If one has a bit of patience, endurance, dedication, and a modicum of respect for a serious artist at work on a difficult problem, the eight full hours of *Hitler, ein Film aus Deutschland* pass very swiftly.



Chris Rawlings will be appearing at the Yellow Door Coffee House, 3625 Aylmer Street, Friday and Saturday, November 20, 21. The program will include songs from his two vocal albums (Soupe du Jour and Pearl River Turnaround), instrumentals from his latest instrumental album (Les Flûtes Canadiennes) and selections from his latest work with the National Film Board about the history of the labour movement in Canada.

The Yellow Door opens at 8:30, and presents the opening act, Harvey Lemon at 9:00. Rawlings' shows will be at 10 & 11 p.m. Admission is \$2.50 for members and \$3.50 for non-members.

The WEEKLY Producers

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Brahmbi Pascal

cover: GPG

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Elizabeth E.C. Jarvis, editor

HILLEL CALENDAR

FRIDAY, NOV. 13

At 12:00 Falafel Meals
and...
Oneg Shabbat at 6 p.m.
with Shabbat meal only \$3.50
at 3460 Stanley St.

SATURDAY, NOV. 14

Casino Night at 9:00 p.m.
At Hall Building,
1455 de Maisonneuve
Admission \$3.99
includes one drink...

MONDAY, NOV. 16

"Children of the
Holocaust survivors"
with Rivka Augenfeld
at 7 p.m. with
discussion and movie.
At 3460 Stanley St.

TUESDAY, NOV. 17

Israeli Folkdancing
7 p.m. beginners
8:30 p.m. advanced
Admission \$1.50
Union Ballroom

WEDNESDAY, NOV. 18

The Ethiopian Jewry
Controversy:
The facts...
"The Plight of a
Dying Community"
At 8 p.m. Leacock 26.

Social photography found

Sandra Clark

Social conscience is in vogue these days. Witness the rediscovery of humanitarian Lewis Hine and his ever startling photographs of child labour on exhibition at the Saidye Bronfman Centre until November 15.

Hine began his photographic career in New York City in 1904 with the notable Ellis Island series. Capturing the bewildered immigrants, or "new pilgrims" on camera was not easy but results such as the "Madonna of Ellis Island" or the "Albanian Woman" proved Hine a photographer of rare sensitivity.

Hine was committed to the idea that art should have a social purpose. This unshakable commitment led Hine into countless factories, cotton fields and mines across America to capture on film the unpleasant truths of child labour. He wrote "For years I have followed the procession of child workers winding through a thousand industrial communities, from the canneries of Maine to the fields of Texas. I have heard their tragic stories, watched their cramped lives and seen their fruitless struggle in the industrial game where the odds are against them."

A collection of 25 prints from 1905, when Hine taught at the Ethical Cultural School in New

York to the early thirties, when he was commissioned to photograph the construction of the Empire State Building, is being shown in Montreal for the first time.

Although the focus is on child labour and its inevitable misery, attention is also directed to man and the machine. Powerful photographs of interlocking men and machines are testimony to Hine's belief that "fabrics, photographs, motors, airplanes don't just happen as the product of impersonal machines." His work here takes a less investigative turn but the emphasis remains on an heroic vision of human labour.

In 1932 a commission to document the construction of the Empire State building gave Hine the opportunity to expand his vision of man's relation to technology. Riveters and joiners, caught by Hine's roving eye, are silhouetted against a New York skyline, a full quarter of a mile above ground. Hine's purpose, to document men in their workplace, so inspired him that he had himself suspended from the hundredth floor to get special shots.

Throughout his lifetime Hine was involved with the National Child Labour Committee, a social welfare agency formed to regulate child labour. Under Hine's artistic

direction the NCLC made extensive use of photographs in their publications and in displays. Until his death in 1940 Hine worked to record an era, and the impact of Throughout his lifetime Hine was involved with the National Child Labour Committee, a social welfare agency formed to regulate child labour. Under Hine's artistic direction the NCLC made extensive use of photographs in their publications and in displays. Until his death in 1940 Hine worked to record an era, and the impact of his efforts is strong.

The photographs on exhibit are part of a collection belonging to Naomi and Walter Rosenblum, New Yorkers who knew Hine in the late thirties. They knew him as a man past the apex of his career, who, despite their efforts to rejuvenate a "younger and better Hine," could not help recapture the successes of his earlier work.

When Hine died in November 1940, his work was largely forgotten. The Museum of Modern Art refused Hine's prints and negatives and so the pictorial legacy was given to the Eastman House.

Today there is a renewed appreciation for the man and his work. Simple, yet powerful in content, Hine's photographs of immigrants, orphans and labourers do not fail to impress.



Punkus destructivus fossilized on film

Brendan Kelly and Rona Unrau

Punk is dead... punk is dead... The phrase has been used so many times that it has evolved into an inane and fashionable cliché. In fact, according to doctrinaire punk historians, it died with the 1977 release of the 'greatest hits' album *Never Mind the Bollocks Here's the Sex Pistols*, though for most of the general public, punk hadn't even begun. Judging by the Montreal response to the Professionals (led by ex-Pistols Steve Jones and Paul Cook) and the premiere party for the film *D.O.A.*, punk has not so much 'died' as degenerated into stagnant nostalgia.

The sight of dog collared fans pogoing and screaming for golden oldies such as *God Save the Queen* was more reminiscent of prepubescent teenagers incessantly demanding Doors' songs from the local aging-hippies-retirement home (located somewhere on the F.M. dial) than any genuinely revolutionary subculture. As Steve Jones complained at the start of their set, "Shut up, you're giving me a headache... fuck, that was four years ago."

The hard-core worshippers, who were deprived of their old anthems, returned the next night to Le Club's premiere of *D.O.A.*, only to find that the raw energy of the Sex Pistols had been channeled into a slick commercial package. For the outlandish price of six dollars, the gullible consumers were awarded the privilege of seeing the 'underground' promoters, Bambi Inc., selling t-shirts while Le Club's bouncers were proving their masculinity by openly harrasing select customers. One of the highlights of this gala event was Dice, a three man band from Toronto who confirmed the myth that Canada is incapable of producing a good group.

The climax of this action-

packed evening was a loathesome new-wave/disco fashion show in which models (rejects from Solid Gold) desecrated tunes from the likes of Iggy Pop and Roxy Music. Ironically, though this fashion show had even caused a riot in the sedate town of Guelph, Ontario, the Montreal punks and skinheads watched with silent complacency.

Throughout the night, advertised NYC videos were shown. Translated, this means that a grand total of three videos were played over and over again. And then, of course, there was the film. Once again the patrons were ripped-off due to the further false advertising. The businessmen not only received the initial six dollar admission price but forced the people to pay another four dollars at Cinéplex by only showing 3/4 of the movie.

D.O.A. itself was the only part of the evening that wasn't a total embarrassment. It is a documentary made by Lech Kowalski, basically recording the Sex Pistols' tour of the southern United States in 1978. Also included are clips of other related groups, most notably X-Ray Spex performing their classic *Oh Bondage Up Yours*. As is the case with the Clash film *Rude Boy*, *D.O.A.*'s only redeeming feature is the concert sequences which once and for all disprove the thesis that the Sex Pistols weren't an intensely exciting and competent live band. The film's major flaw is that Kowalski continually makes facile social comments about youth culture, especially in the contrived scenes with the film's hero Terry.

After the film, the rock entrepreneurs counted their revenue as the satiated punks shuffled home or to the expensive downtown rock-dance clubs. That's entertainment.



Jazzing up Bay of Pigs

A show not to be missed this weekend is Sara Gonzalez, the most outstanding professional female talent of the Cuban Nueva Trova Movement.

Jazzophiles may remember Gonzalez from HavanaJam, the CBS recording of an international jazz festival in Havana with Steven Stills, Weather Report, the CBS jazz all stars, Rita Coolidge, Kris Kristofferson, etc. where she sang "Su Nombre es Pueblo" backed up by Cuban jazz musicians.

Gonzalez is well known in Latin America and Europe. She has performed in Italy, Portugal, Spain, Eastern Europe, Mexico, Venezuela and the United States. Her song "Giron, la victoria" which commemorates the defeat of the American-backed mercenary invasion at the Bay of Pigs, brings audiences to their feet all around the world.

The principal female vocalist of the Nueva Trova Gonzalez, has been through many stages in her musical career, and originally studied cello and not voice. In

1972, she joined the Grupo de Experimentacion Sonora, which mainly did the sound tracks for the National Film Institute. Nine of the 12 musicians in this group later founded the Nueva Trova Movement. Since 1972, this movement has grown from 50 to 1000 members, mostly amateurs, who follow the troubadour tradition in its entirety — voice accompanied with guitar, the content of the lyrics as important as the music, travelling from place to place and performing literally everywhere, parks, school, factories, squares, etc.

A wide variety of musical influences are found in the music of Nueva Trova, from bolero, son, guaguanco, guaracha (popular Cuban rhythms) to Brazilian samba, Latin American folk and protest music, rock, jazz, Dylan and the Beatles. Nueva Trova is the popular music of Cuban youth who began to write and sing about the experiences of growing up in the revolutionary sixties. This explains the numerous songs about the literacy campaign in

which teenagers participated broadly, likewise songs about the Bay of Pigs, as well as songs that respond to the youth culture in Cuba. Their music has in fact attracted youth of many Spanish-speaking countries, becoming popular among the youth of Spain, Mexico, Venezuela and, surprisingly enough, Chile, where a Nueva Trova song reached number one on the charts. Not bad for a movement that rejects the "pop singer" idolatry and commercial music.

Nueva Trova musicians like to sing close to their audiences, dressed in ordinary clothes, emphasizing their artistry and their lyricism in order to speak to the audience rather than to distract or entertain it.

At her first Montreal concert, Gonzalez herself on the guitar, will play some of her own songs and those of other Nueva Trova songwriters. Don't miss the concert this Saturday (November 14th) at 8:30 in the Polyvalente Pierre-Dupuy, 2000 Parthenais (corner Ontario). Hasta lavista.



Forum shows w

Hal Koblin

Is art incompatible with high box office returns?

The McGill English Department Drama Program seems to think so. Their latest production, *A Funny Thing Happened on the Way to the Forum*, deliberately panders to the basest instincts of its potential audience and has virtually no redeeming social value.

It is, however, great fun to watch.

Tuesday's dress rehearsal had its rough spots. Five members of the orchestra were absent, and the performers, who had never worked with the orchestra before, were unable to project their voices above its din.

Nevertheless, they put on a great show, which will definitely be worth seeing once the bugs are worked out.

The cast is more than equal to the material. Allan Elyahou Lallaouz, whose performance of flesh peddler Marcus Lycus, sets a new world record for sleaziness, basically steals the show; his delightful sense of decadence perfectly captures the lack of taste portrayed by the play's other characters.

Such decadence is to be expected. The story, co-written by Burt Shevelove and Larry Gelbart (of *M*A*S*H* fame), is to the theatre what Grand Prix Wrestling

TNC springs Jack in the box

Albert Nerenberg

Many people walked away smiling and unscathed after being assaulted Tuesday evening by the play "Jack." "Jack," subtitled "The Submission," along with its sequel "The Future is in Eggs," splashed an absurd picture onto a surprised audience with a strong performance by the Tuesday Night Café players.

The play, written by the grandfather of the Theatre of the Absurd, Eugene Ionesco, remains true to its genre under David Russell's keen direction.

The play itself can perhaps be seen in two ways: one, as a typical family drama portrayed warped and twisted from an absurdist's "life is meaningless" point of view; or secondly, a surreal parade of dissected emotion and lost human beings marching to an alien beat that eerily taps out the rhythms of family drama.

Richard Kramer adeptly taking on the title role plays a young man trapped in traditional conflict with standards his family attempts to impose on him. Jack appears as a frantic figure dashing towards the audience and leaping into a womblike ragged armchair at the foot of the first row.

Throughout the play, the actions and emotions of the characters are grossly exaggerated and appear strangely out of context. Victoria Littman captures the essence of snivelling as Mother Jack, whining and wailing, sprawled on Jack's lap.

"I've been more than a mother to you, I've been a sweetheart, a buddy, a goose," Mother wails.

Family members take turns

prodding the unresponsive Jack and bursting into fits of outrage at his lack of reaction. These scenes are cast in a warped light — each member of the family wearing a half mask (except Jack) revealing only eyes, chin and mouth — and many of the strange dialogues are offset by an equally warped activity. In one scene father Jack gesticulates spasmodically and threatens to disown Jack while the two grandparents Jack engage in a queer sex act in a corner. Mark Krause masters the senile singing twit grandfather, Ann Wilkie handles herself equally well as the twisted frenetic grandmother.

Leslie Lester in a black dress, and flaunting baby-blue hair ribbons, puts on the not-so-innocent two-faced sister role like a silk (nonetheless iron spiked) glove. It is her ludicrous hint that Jack is subject to time (chronometrabile) that finally breaks him. He submits, shrieking, "I adore potatoes and bacon."

Jack submits a second time, this time to his sexual impulses as he is seduced by Roberta (Elyse Dubo) the girl with the three noses, and due to the plotting of his family, his wife to be. Jack confides his individualist feelings to her, only to be seduced by her story of a mother guinea pig giving birth in the bottom of a bathtub — which culminates in the chanting of fire images in a steamy erotic scene.

One gets the feeling that Ionesco is shooting cannonballs at the sacred cows of western culture: marriage, mourning and the furthering of the white race,

which come across as fat, useless, and diarrhetic. With Roberta spewing hundreds of eggs that are to become the future drunkards, politicians, Marxists, etc. of the world, the family participates in a frenzied orgiastic state of procreation. The meaninglessness of the situation ploughs the startled audience member right between the eyes.

Theatre of the Absurd often parallels existential philosophy; many of its adherents adopt the view that life itself is meaningless, thus it is man who must give it meaning. Ionesco's theatre often reflects a pessimistic outlook, and suggests there is little hope for the individual in a society in which the main pressure is to conform.

In "Jack," there are only scarce moments when a character evokes sympathy. True communication between characters is even rarer. None of the achievements seem palatably human; in fact, the scenes of marriage, birth and death, perhaps the human events taken most seriously, can be best described as painful but hilarious jokes. The play provides humour with an arsenic aftertaste.

On *Players'* stage the T.N.C. players put on a very good production. The cast was together and performed well. Combined with good direction and technical back up, the play became a serious endeavor with humorous and illuminating results. To those with lives, with or without meaning, T.N.C.'s "Jack" is good theatre.

The play is on for the last time in the Education building Friday at 5 p.m.

Player's

The first tree se

free tickets

Witness F

by Agatha Christ

1- Name Agatha C
male sleuth?

2-(a) What is the lo

(b) Who wrote it?

3- On the original
who played the

4- Which of the fol
has not been m

a) Murder on the

b) The ABC Murd

5- Who is the killer

(no answer? Co

Hand in

Players' T

hy Empire fell

the Bolshoi Ballet. The
tfully trashy plot basically
es around the predicament
lave, Pseudolus, who at-
s to gain his freedom by
ing his twenty-year-old
y (Hero) up with a young
courtesan from Crete. The
y, unfortunately, has already
old to a Roman captain,
Gloriosus, who portrayal by
Christian Howes was, to say
ast, intimidating. Howes is a
e a Roman legion, probably
an, and looks it. He can
ect, which is fortunate —
help the first critic who gives
r bad review.

ah Kelder, who plays the
presents the role with the
ent charm it requires. Her
oyal of Philia as a slightly
ed, yet potentially alluring
captures the woman-child
cter of the role perfectly.
ly impressive is the Students'
y's president Liz Norman,
n performance as Hero's
er was, well, presidential.
are goes seeing Norman for
st time, however, should
heart; Norman is *acting*,
not that dictatorial when it
to running Council.

Unfortunately, the cast does
ts flaws. Josh Morris's
olus is missing something —
use of timing and the moves
ere, but his voice seemed too
topull it off. Andrew

Johnson also seemed ill at ease as
Hero; his performance, though
adequate, lacked presence.

These shortcomings, however,
may have been due to the fact
that the Tuesday rehearsal was the
casts' first full dress rehearsal —
a few more rehearsal and
everything will probably fall into
place.

Forum is definitely worth
seeing; that it is being presented
hopefully indicates a move toward
more popular presentations at
McGill. The Department has come
up with a real crowd pleaser.
Whether they have contributed to
the theatre as an art form is
another matter — *Forum* is an
interesting diversion, but it
doesn't exactly go out of its way
to make a compelling artistic
statement.

Its jokes are cheap, large
amounts of female flesh are
flaunted with gusto, and there is
enough sexual innuendo to make
even the editor of the *Pot* blush.

Decadence has definite box-
office appeal. Alright, *Forum*
isn't art, but art isn't necessarily
entertainment either. If theatre is
to survive, it will have to adapt
itself to the taste of the masses.
By sinking below this level,
Forum gives the people what they
want. It opens tonight and runs
November 13, 14, 19-21 at 8 p.m.
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Tickets: \$4 students, \$5 general
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Drama at McGill



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r The Prosecution

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istie's famous

gest -running mystery play?

(c) Where is it playing?

erry Mason TV series,

tle character?

owing Agatha Christie novels

de into a film?

or Orient Express

ers c) The Mirror Crack'd

n 'Witness for the Prosecution'?

ne and find out.)

answers to the

eatre, Union 308

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 282-9465



Jewish Students: David Lazerson is coming Nov. 20 & 21.

Today

Women's Union

Three will be a meeting today for all of you that are involved with the 'Crisis Card' Committee. Please come—5:00 in the drop-in-centre.

The McGill South Africa Committee presents:

'End of the Dialogue', and 'South Africa Belongs to Us', two films about the struggle of African women against the white supremacist dictatorship. Union Room 310 from 12 to 2 p.m. Also general meeting in Union Room 406 at 5 p.m. to deal with last details of November 13th 'No Bank Loans to South Africa' demonstration.

McGill Christian Fellowship:

Meeting with a speaker from the Wycliffe Bible translators tonight at 7:00, Union B01.

Women's Union:

Tickets for tomorrow's screening of "Not A Love Story: A Film About Pornography" (at 7:00) are all gone, so if you got tickets and for any reason you can't make it after all, please bring them back to the Women's Union (Stud. Union Rm. 423) or at least give us a call (392-8920). Thank-you!

Help prevent nuclear apocalypse

Project Ploughshares McGill, the student disarmament movement, is holding a meeting this afternoon to plan events for the coming months. All detail-minded peaceniks invited, nay urged to attend. Ploughshares office, Union 417, 5:00 p.m.

Structural Review Committee

The committee to review Student Society Structures (executive committee, financial committees, representation...) and make recommendations for change will have its first meeting tonight at 8:30 pm in the Student Society general office (Union room 105—enter near Gertrude's and the cigarette machine). The meeting is open to anyone who wants to listen, yell, or aid constructively.

Pre-Law Undergraduate Society:

Everyone is invited to attend a talk by T.H. Powlisuk, a Montreal corporate lawyer, on Corporate Law in Quebec at 3:45 in Union 107/108.

Gay People of McGill

Beer Bash! Tonight 7:30, Union 310.

McGill Investment Association

Members of the Portfolio Committee don't forget the meeting at 5:00 p.m. in Union, Room 310. See you there.

The Polish Students' Association

is holding a bake sale in the Union bldg. from 12-2 p.m. Smaczno!

McGill Students Support Committee for El Salvador

Presents a discussion on Women in El Salvador and Ecuador, with guest speakers, Ana Castillo, the Canadian representative of the F.D.R. and Rose-Marie Couture who recently participated in a research seminar to Ecuador. To be held today at noon in Union room B9/10.

The Case of the Smiling Stiffs

Presented by the Comedy Club, tonight in Frank Dawson Adams Auditorium at 8 pm. All those interested in live comedy performance in January show up at 6:30.

The Women's Union

Victoria Mehlomakulu, women's coordinator of the Pan Africanist Congress of Azania, will be showing films today on South Africa, "South Africa Belongs to Us" and "End of Dialogue — Pelendaba" today at noon in Union room 310.

Community McGill

If you want to share some of your time as a volunteer come and see us we have programs to suit everyone (office Union rm 408)

Portuguese-Speaking Student Association

There will be a member of our group in Union room 413 from 11 a.m. to 1 p.m. All those interested in the dine out at "La Portugaise" see us at the above time.

Demonstration

You want to know why there's going to be a demonstration tomorrow, or you have a bank account in the Bank of Montreal across the street and you want to know why you should close it tomorrow? Or you're not really sure why you should be concerned about South Africa at all? Come find out! The South Africa Committee is having an information table today in Stewart Biology from 12-1, and in Bishop Mountain Hall tonight from 5-6:30.

The McGill Film Society

In conjunction with the McGill Womens Union presents the continuation of the series of films on "The Lives of Girls and Women" with "Julia" tonight at 7 & 9:30 in Leacock 132. Admission is 1.50 at the door.

Department of Anthropology

Presents: Professor Robert McKinley speaking on: The Hunting Imperative and its Contradictions: A Study in Comparative Cosmology today in Leacock 738, at 4 p.m.

McGill Chinese Students' Society

Come! We need your talent to enrich our Cultural Nite working committee. Meeting today at 6 p.m. Union Rm. B01

Tuesday Night Cafe

Make your reservations today for *Taken in Marriage* by Thomas Babe, to be presented Nov. 17-21 in Player's Theatre, 3rd floor Union building. Tickets: \$2.50 students and senior citizens, \$3.50 general public.

Geography Seminar

Dr. Lata Chatterjee, Geography, Boston Univ. "Migration and Development: Alternative Perspectives." today at 4:00 p.m. Room 505, Burnside Hall

Faculty of Religious Studies—

Will present a talk by Dr. Milan Opocensky of Prague, Czechoslovakia, on "Marxism and Christianity". Today at 12 noon, Room 111, Birks Bldg, 3520 University St.

Faculty of Music

(CBC/McGill Recital Series): Helene Gagne, violin, Ian Brown, Piano (Brahms, Strauss, Debussy, Nin) 8:30 p.m.

FRIDAY

Centre for Northern Studies Seminar Series. M. Alain Soucy, Directeur, Service de l'Environnement, Société d'énergie de la Baie James, will speak on "The Report of the Québec Committee Evaluating University-Based Northern Research" at 2:00 p.m., Purvis Hall, 1020 Pine W., Room 24.

Tuesday Night Cafe

Today is your last chance to see *Jack*, or *The Submission* and *The Future is in Eggs*, by Eugene Ionesco. Rm. 129, Education Building, 5:00 p.m. Admission: FREE!

Policy Review Committee

The committee to review Student Society policies (club recognition, funding, office allocation, Union policies...) and make recommendations for change will have its first meeting today at 4:30 p.m. in the Student Society general office (Union room 105). The meeting is open to anyone who wants to listen, yell or aid constructively.

Pre-Law Undergraduate Society:

There will be a tour of the McGill Law school for all PLUS members and others who are interested today. We will be meeting outside the Union building at 2:45. This tour will be followed by a talk by Stewart Campbell of the McGill Law Faculty.

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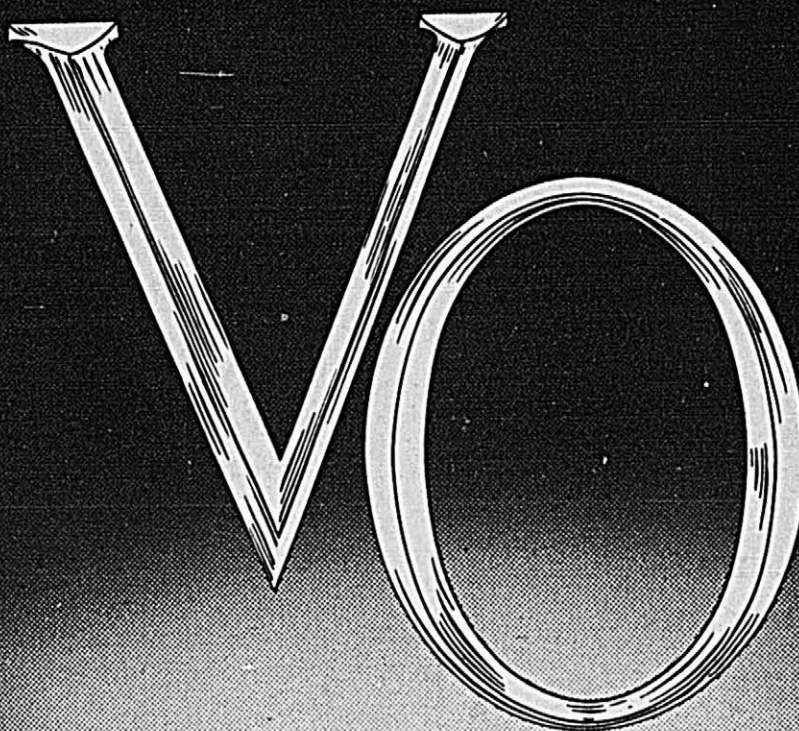
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Photo by George Bird

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DailySports

Redmen to battle Gaels for title

by Paul Balfour

On Saturday at 1:00 p.m. the McGill Redmen will look for their ninth straight win, Charlie Baillie's fiftieth career victory as McGill's head coach, and most importantly, the OQIFC title, as the Queen's Golden Gaels come to town.

"If we can stop their running attack, we'll win," said Baillie. That would seem to be a pretty accurate assessment. Queen's has the best rushing game in the OQIFC. Three of their running backs, Bob Bronk, Larry Mohr, and Tom McCartney, were chosen as OQIFC all-stars this year.

The Gaels, however, will be trying to run on the best defence in the country, a defence that is particularly effective against the rush. In the last eight games the Big Red Machine has yielded a scant 412 yards in rushing, an average of 51.5 yards per game. A team with no effective passing game, Queen's for instance, would be hard pressed to win a football game if they could only pick up fifty yards.

A team that doesn't score any points though, would encounter similar difficulties.

The Redmen offence, some critics will tell you, seems to have trouble putting points on the board. They either settle for a Greg Ashley field goal or a Remi Kawkabani single. In last week's semi-final game against Ottawa it was the defence that scored the points. McGill can move the ball well but once they hit the twenty yardline, they find it hard to connect for the big six. But Charlie Baillie isn't worried.

"Not at all. We've got a good balance (between rushing and passing.) So far we've got 1236 yards rushing and 1250 yards in passing."

That's great, but what about the twenty yardline stall? "I really don't think that's going to be a problem," said Baillie, "we're working on that all week and with a little more guidance the team will put it together."

The Redmen should win this one. The offence isn't as terrible as some

will have you believe. As Mike Mauravich, defensive back and specialty teams captain, pointed out early on in the season, "The offence scores when they have to. You can't ask for more than that." So if, as Charlie Baillie says, the big 'D' can shut down the running game, which they've done all year long, all you Redmen fans should be happy.

That's another thing that wouldn't hurt the Redmen, a little fan support. Attendance this year has ranged from mediocre at best

to pathetic for the most part. It's going to be an exciting game and the winner has a good crack at the College Bowl, as Queen's fans well know.

At last count their fans had already amassed ten busloads to come to the game. So why don't you help dispell the notion that McGill is the most apathetic university in the world, and for once let's have more McGill fans than Queen's fans at our own home game. They sell beer at the games too, so why not come out and have some fun.

Rowers scull on and on

by Warren Cabral

If getting up at six in the morning for two hours of gruelling training on ice-cold water appeals to you, then rowing is your sport. It is also the sport of some 40 men and women at McGill.

In less than a year their time and effort has transformed an infant club into a force to be reckoned with. Last Sunday they took first place at the Laval Brise-Glace Regatta, but that was only one victory in a series of triumphs this season.

The McGill Rowing Club has been in existence since last January. In that time it has participated in six regattas and come from obscurity to top position in Quebec.

In the important St. Catherine's regatta McGill placed fourth overall against six other teams with an average of five years experience each. The men's junior varsity crew took second place in their two kilometre thrash. Their time of 6:32 was only 18 seconds. Behind the winning varsity time. This brought howls of protest from the coaches of Ontario's elite teams. They did not want any Johnny-come-latelies crashing their dance.

Club president and Law Senator Guy Knowles described their performance as "astounding."

"When you look at how we have done against people who have rowed for five years at the best

clubs in Canada it is fantastic," he said.

The reason for the club's success, he explained, was that "It has the best collection of people on campus. They are enthusiastic, motivated and outgoing. We also have Atalibio Magioni as coach," he added.

Magioni is an Olympic medallist for Brazil who coaches the four crews along with Christin Bonacci, Matteo Cendamo and Tim Holt. The 15 women and 25 men troop down to the Olympic basin on Ile Notre Dame every morning for training in the eight-man shells. The boats are owned by the city of Montreal, as is the basin, which ranks among the top facilities of its kind in North America.

There will be a recruitment drive for the spring season in January. Crews will be training for the University Championships in May — an event that McGill hosted last year.

"Rowing is the fastest growing sport on campus," observed Knowles. "It requires a lot of time, but the rewards are total physical fitness and a sense of team membership."

Despite the cold and wet, the early hours, the total exhaustion, the rowers stay on. "Because," said Knowles, "crossing the finish line after two kilometres of hell is exhilarating."



Daily photo / Richard Katz

Hopefully, the weather will be more conducive to play for slotback Rick Biewald this Saturday as the Redmen vie for a trip to Halifax and the eastern Canada championship.

Martlets third in OWIAA; eight in Canada

by Sandra Clark

The season ended for the Martlets with a 3-0 loss to Toronto during the Ontario Women's Interuniversity Athletic Association (OWIAA) field hockey finals held last week in Toronto.

McGill met Toronto in the semi-finals of Ontario conference play but was unable to capitalize on scoring opportunities. An efficient Toronto defence and a strong offence defeated the Martlets.

In the first half McGill had a ready offence and played evenly with Toronto. But a goal minutes before half time left the Martlets struggling against an aggressive Toronto team. Two quick goals at the end of the game gave Toronto a berth in the finals and left McGill

to play against Guelph for third and fourth place.

A close battle raged throughout the Guelph game. Neither team would admit defeat and Guelph's skillful goalie made save after save. With one minute left in the game McGill broke a 0-0 stalemate when left-winger Michelle Gagnon scored to give McGill a third place conference finish.

In somewhat of an upset, York beat Toronto to finish first in the OWIAA conference. Both teams advanced to the Canadian Interuniversity Athletic Union championship (CIAU) to be held in Vancouver this weekend.

The Martlets' season ends with a record of fourteen wins and nine losses. Martlet coach Jan Meyer says "It is the best McGill field hockey team to appear in many years."

With twelve returning players Meyer expects a strong team next year but regrets the departure of team captain Francine Poisson. A powerhouse on the field, Poisson will not be easy to replace, both on the pitch and in the locker room.

Her teammates are sad to see her go. One player said, "She provided the team with a lot of good jokes — she kept us laughing."

Meyer is proud of her team and says, "In overall performance we had a positive season." Several new players brought valuable experience to the Martlets, increasing the already solid level of skill.

But the McGill Martlets are not out of training yet. They have merely traded in their cleats for the sneakers they will use in an Indoor Hockey league.

Today

Friday

Yellow Door Coffee House

3625 Aylmer Fri. & Sat., Nov. 13 & 14 Mark Rust, with guest Bob Malvasio 8:30 — 12:00.

Sunday nights are open stage nights

Department of Anthropology at McGill

presents: Professor Robert McKinley speaking on: Stone Age World Systems: Rethinking Ethnoarchaeology today, in Leacock 738, at 12 noon — 2 p.m. All Welcome.

The McGill Film Society's presentation

Of "The Coalminers Daughter" has been cancelled

South Africa Committee

Information table today in the Student Union from 11-1. Come find out why you should DEMONSTRATE this afternoon at 2:00!

Community McGill

We need Big Brothers/Sisters to work with handicapped children (physically or mentally) take some of your time and come to our office Union rm 408.

Stammtisch

Time is upon us again. Drop in at Café Prag (Bishop St.) from 8 p.m. on. Great friendships can start over a glass of liquid delight and a few German words.

Centre for Developing Area Studies

Women in the Guatemalan Struggle by: Francesca Marina Morales member of Comité Unidad Campesino/Peasant Unity Committee, MacDonald Harrington Building Room C103E

SATURDAY

The McGill Film Society presents

The highly acclaimed film "Breaking Away", directed by Peter Yates and starring Dennis Christopher tonight at 7 and 9:30 in Leacock 132. Admission is \$1.75 at the door.

Celtic Musical Evening

Six different groups will perform Highland Dancing, Folklorique Breton, Welsh Male Choir, Scottish Pipe Band, etc. Saturday, November 14th, 1981, at 8:00 p.m., Westmount High School Hall. Tickets \$5.00, in Room 609, McConnell Engineering Building or call 481-1346 or 738-9111.

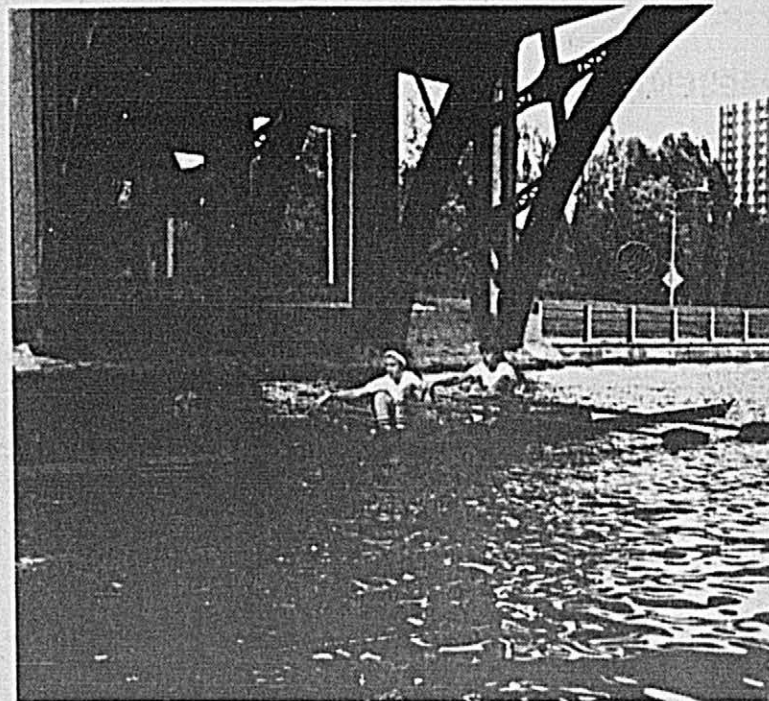
McGill Chinese Students' Society

There will be an executive meeting on 14th (SAT.) Nov. 81. 1 p.m. in ISA office.

SUNDAY

Israel Cafe

with Noah Zacharin, David Shriqui, Barbara Solomon. Sunday November 15th 1981 7:30 p.m. Hillel, 3460 Stanley St. Adm.: .99 Sponsored by Student Zionists



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McGILL FILM SOCIETYFall 81
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Today Nov. 12 7:00 & 9:30 p.m. L132

JULIA

(1977 USA) color, 117 min., d/Fred Zinnemann w/Jane Fonda, Vanessa Redgrave, Jason Robards Jr.

Fri. Nov. 13 7:00 & 9:30 p.m. L132

CANCELLED

(1977 USA) color, 125 min., d/D. Apter w/Sissy Spacek, Tommy Lee Jones.

Sat. Nov. 14 7:00 & 9:30 p.m. L132

BREAKING AWAY

(1979 USA) color, 100 min., d/Peter Yates, w/Dennis Christopher, Robyn Douglas



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McCONNELL HALL PRESENTS:

The HIT PARTY

 THE NIGHT: Friday, Nov. 13th
 THE PLACE: McConnell Hall
 THE TIME: 10:00 p.m.
 HIT = SHOT & BEER = \$1.50
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